

Work of Former Pupil of William H. Chase Discussed—Water Colors at the Sterner Galleries—Nanuet Painters and Sculptors Exhibit.

By HENRY MCBRIDE.

THE name C. W. Hawthorne seldom appears in these columns because I found out long ago that it was not one I could conjure with. I disliked extremely the paintings to which it was signed, but there seemed no particular reason for saying so. I heard no great claims being made on the market place, and since the danger seemed slight that the great public might be misled I possessed my soul in peace as far as the artist is concerned.

The situation remains very much the same, though, just as in the war, officers were frequently promoted not so much for their own valor as because some one ahead of them had died, so now, owing to the extreme reluctance of the art season to start, the Hawthorne exhibition in the Macbeth Galleries falls heir to an amount of attention it might not have had in other years. In a thin week it provides the nearest approach to a topic that may be found.

I used to feel a degree more of irritation against Mr. Hawthorne's paintings than I do at present, because he seemed to be peculiarly a pet of the Academy, and the Academy was then an extremely irritating institution. It no longer is. Thanks to the Society of Independent and the many new art dealers who delight in putting forward the talents of the new men no matter how difficult, it seems quite unlikely that young geniuses will be stifled as they used to be, or incommoded in any way, and that Great Stuffer, the Academy, has become respectable because it no longer has the chance to go wrong.

Mr. Hawthorne was a prize pupil of the late William M. Chase. Mr. Chase, off and on, had a great many pupils, far too many both for his own and their good. He was not a profound man, Mr. Chase, and he certainly never succeeded in stirring the depths of his followers. He had an adequate technique for his own artistic purposes, but he handed only the superficial part of it over to his pupils. He "loosened" them up, but that is about all that he ever did. Students arriving from the West without the faintest notion as to how a brush should be held did loosen up with him for a year to their advantage, but after that there was considerable danger in the association.

The danger that lay in too much study with Mr. Chase may still be gauged in the work of Mr. Hawthorne. The style is essentially frivolous, due to the early evasion of the study of structure. As the years have gone on the artist felt the need to be serious, but could not be really so owing to the ever present necessity of covering up the discrepancies of draftsmanship. Draftsmanship, alas, is not a thing that can be incorporated into one's system after one has grown up and formulated one's style. It has to be swallowed young, digested and then practically forgotten.

Personally I fear I should never have been able to fasten upon Mr. Hawthorne's work in any case, even had he had the good chance to have had a master better suited to his needs, for there is something in his work more repugnant to me even than bad draftsmanship, and that is his sentimental attitude toward life. It is too incessantly sweet.

In the present collection there is a large sketch—a life sized sketch—of a tennis player, in which these faults of manner are not so apparent as in the finished pictures that surround it. The uncertainty as to the bones beneath the flesh are still there, but in a study that frankly seeks for the light, and almost the light only, one may get along, to a degree, without bones. The necessity for making the sketch so big is a thing yet to be explained to me, but upon the whole the study can be placed at the head of Mr. Hawthorne's recent production.

Were the artists younger doubtless he would be persuaded, on the strength of it, into the ranks of the impressionists, but since neither he nor impressionism are young doubtless he will continue being Mr. Hawthorne to the end of the chapter.

An interesting exhibition of water colors has been arranged in the galleries of Mrs. Albert Sterner, and the contributors include some of the most eminent men in this line in America. Some of them are: Bellows, Beal, Burdick, Biddle, Davis, Davies, De-smuth, Glackens, Gussow, Hale, Hal-per, Homer, Kent, Luks, Martin, Moris, Sargent, Sterne, Sterner, Wal-kowitz and Zorach.

It is a real pleasure to see that the small, delicate water color has all of the old imaginative charm; that an early Marin landscape is as fresh in interest now as when first shown, and that the Walkowitz color loses none of its subtlety. The Burdick drawings will be scanned with particular attention by the advance guard, who are inclined to make a hero out of this artist, and the Homer and Sargent drawings, of course, provide an opportunity for the older hero worshipers.

The Nanuet Painters and Sculptors are holding forth in the Babcock Galleries, and seem to have become an annual institution. As before, the critical interest focuses upon the work of John E. Costigan, who put down his impressions with more vigor and enthusiasm than his companions. He leads the point upon his study of the "Cows in the Brook" with the vehemence of a Van Gogh, but through it all his cows have a look. William Howard Donahue is perhaps next in line, with his colorful marines, in which the paint has a brittle quality, and the foreground rocks are insufficiently solid. The other artists are Francis Kester, Walter Bollenbach, Sara Hess, Albert Insley, Otilie Ser-pell, Ida Costigan, C. A. Heber and George C. Lober.

Robert Nisbet's landscapes adorn the Milch Galleries. Mr. Nisbet is practically an annual exhibitor in this city, and so his qualities are now well known. He is a competent painter, and those who like his nature give to them without too much artistic interference can always find what they want in Mr. Nisbet's studio. He seems to be falling into line back of Bruce Crane, the late J. Francis Murphy and the other popular landscap-ers, as he covers his own artistic problems neatly out of sight, he presents few problems of discussion to his fellow painters.

His points landscapes in all sizes and shapes, with different ends in view. His largest, this time, is one of his biggest. It is a night study with a ring from the moon forming upon some clouds. It has undoubtedly some careful work in it, but for my own I should prefer the smaller paintings, "Gaiety's Brook" and "Three Poles," as being franker, freer specimens of paintings.

Robert W. Chanler's, fresh from touring the provinces, are at the Kurrall Galleries until November 11. We all know what we think of them, for we have seen them grow and grow from the time when Sheriff Bob was a little artist to now, when he has become a very big artist indeed. But I wonder what the provinces thought of those scenes? I'll bet the provinces groaned.

Mrs. Lilla Cabot Perry, who is hav-

River Traffic Scene in Summer Humorously Inspires Painter



THE HUDSON DAY BOAT by REGINALD MARSH
COURTESY THE WHITNEY STUDIO CLUB

eloquent, is conveyed from the eye to the mind. His figures seem fairly to leap from the subdued background against which they stand in sharp outline. His dis-poses of space with a few sharp, expert and strange turnings of his lines, thus adding to the fantastic impression which it is the purpose of the artist to fix on the eye and in the mind of the beholder.

A large number of the best examples of Cappiello's posters will be on display at the Museum of French Art, included will be his now famous "Fun and the Cup," "The Balloons" and "The Peacock."

Leonetto Cappiello was born at Li-vorno, Italy. He went to Paris in 1892. He first drew to his work the attention of the Parisian art world by a portrait of Henri de Regnier, done in serious style, and also by a caricature of Ro-bert, which was reproduced by *Le Rire*. This year the International Ex-position in Venice invited him to display his recent productions, setting aside for him an entire room.

Henri Rousseaus Were First Shown at "291"

MY DEAR MR. MCBRIDE: THE NEW YORK HERALD is here. Your remarks on Henri Rousseau naturally interest me greatly. Might I call your attention to an unimportant oversight? The first Henri Rousseau shows in America were those exhibited in 1899-1910 at "291"—some delightful small drawings and small paintings. It was Max Weber, at that time, indirectly identified with the "291" who hung them there. It was he who first sang the hymn to Henri Rousseau in America, quite some time before Goady. Weber's little songs were: "Rousseau, or, 'l'homme,'" followed by "Henri Rousseau, et cetera." And Weber sang them with all his passion. No one could have admired two souls more than did Weber, Ceanne and Henri Rousseau in those days. Early in 1911 "291" tried to arrange an exhibition of Henri Rousseau but insurmountable obstacles pre-vented. "291" was not in business. And in 1912 there was no "free art" in America. This information is merely a bit of history, a matter of record; Henri Rousseau is not affected by it. I do hope that every New Yorker in the least interested in art will make the pilgrimage to Bourgeois to see the Rousseau there. It is a rare work of art. ALFRED STIEGLITZ. LAKE GEORGE, N. Y., October 25.

New Plans Made for International Exhibit

The twenty-second international exhibition of contemporary paintings will open at the Carnegie Institute on Founders' Day, April 26, 1923. A new system of selecting paintings for the exhibition has been formulated by the fine arts committee of the institute. It places upon advisory committees of painters themselves the responsibility for the choice of the 275 canvases to be hung. These advisory committees will be organized for the United States, Eng-land, France, the continental countries outside of France and for American painters residing abroad. They will have full power to invite directly artists or paintings for the exhibition, within a certain number specified by the institute for each country or group.

The artists selected for the exhibition by invitation and jury action have been assembled in Pittsburgh, the jury of award, made up of one member elected by the English advisory committee, one member elected by the French advisory committee, and two members elected by the American committee, to-gether with the Director of Fine Arts, as chairman, will give the prizes and hon-ors. This jury will meet in Pittsburgh on April 6, 1923.

The medals, prizes and honors will be as follows: First—Medal of the first class (gold), carrying with it an award of \$1,500. Second—Medal of the second class (silver), carrying with it an award of \$1,000. Third—Medal of the third class (bronze), carrying with it an award of \$500. Fourth—Honorable mention, for one or more works, as the jury may decide. In somewhat modifying the plan heretofore pursued for selecting works for the International, the Fine Arts Com-mittee is actuated by the desire to ac-quire a representative collection of paint-ings in a manner equitable both to paint-ers of recognized standing and to those who have yet to establish their reputa-tions.

Additional information about the ex-hibition may be obtained by addressing Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, Pittsburgh, or the European representative of the in-stitute, Guillaume Lerolle, 14 rue Bro-montier, Paris.

An unusual course in "Ancient Paint-ing and Sculpture" is being given at Connecticut College, Prof. Baer com-ing to New London every Wednesday to conduct his classes, which are study-ing material gained as the result of his researches in Egypt, Greece and else-where. A large number of students spe-cializing in art are taking the course, which is largely original with Prof. Baer and has never been offered else-where.

Prof. Baer is laying special emphasis upon painting, and sculpture is being discussed only as it throws light upon painting through the study of painted statues and reliefs. In the prehistoric period from 2500-1000 B. C. Cretan and Continental Greek painted vases and frescoes are discussed with special em-phasis upon the latter.

Then follows the history of Greek vase paintings from 1000-400 B. C., with particular attention upon composition, perspective, draftsmanship and design. Since none of the great masterpieces of the fifth, fourth and third centuries B. C. in fresco, terra and encaustic is preserved, the literary records are studied and wherever possible recon-structions are attempted from the con-temporary vase paintings and Etruscan wall paintings, also from the later Mosaic and Pompeian pictures.

To Prof. Baer's thinking, many of the Pompeian frescoes are either direct or indirect copies of earlier Greek mas-terpieces. Others show at least evi-dence of earlier Greek pictures. Thus Prof. Baer's classes are able to re-construct many of the lost masterpieces of Polygnotos, Apelles, Zeuxis, Timan-thes and others. It is this part of the course which is largely original with Prof. Baer.

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The visit of D. H. Lawrence and Mrs. Lawrence to Mabel Dodge at Taos, New Mexico, is sure to make quite as much artistic history. The artist's have owned Mabel Dodge from time to time and never got completely severed from her, and it is altogether likely that some of them still on the outstanding list. They should attempt to immortalize themselves by doing the romantic Law-rence. Mabel is evidently delighted with the new coup d'etat she has effected, as well she may be, and actually quot-ing in a letter to a New York friend, the opening phrases in the famous portrait by Gertrude Stein, "the nights are won-derful and there is much breathing," etc. Before the echoes of the episode die away some one will be sure to re-latate to Mabel with the closing line of that great work, "There never is an end to any thing."

Miss Florine Stettheimer's contribu-tion to the Autumn Salon in Paris is her Asbury Park picture, which caught so many eyes when shown at the Inde-pendents here. It shows the negro artist's feeling for the color and the in-terest in the human figure. The artist's for good measure the artist permitted a few well known New Yorkers to ap-pear in the foreground upon the board-walk. The scene is calculated to mysti-fy Parisians.

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The police were tarring the throngs so that an innocent "flâneur" passing by might not be mistaken for a delin-quent, which it did, uncomplained. The weird figures, ghostly as the bright sun, lit up their make up, and a typical Louis Bouche picture, and the apparition, now rapidly vanishing between the sky-scrapers, seemed a direct challenge from fate to his blasphemous assertions of the lack of incentive in our daily lives.

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An exhibition of illustrations, posters and mural decorations by Elizabeth Jones Babcock will be on view at the Art Center from November 6 to 11 in-clusive. Babcock is well known as an illustrator of children's books, and is also noted for her excellent poster work and colorful mural decorations. She is

rative pen and ink drawings and color studies for reproduction as illustrations. Some of Mrs. Babcock's illustrations with colored background will be included. She has been working on these for a long time, seeing in them an admirable medium for the illustrating of advertisements.

Mrs. Babcock believes in the lavish use of strong colors, but in her ink work she confines herself to the simple line. She seeks to attain what is most deco-rative in the expression of her art.

Among the new exhibits in the Co-op-erative Gallery at the Art Center is a collection of flowers, painted and mod-elled in fabric by Mrs. Charles Munner-lyn Greene of New Orleans. The artist has named them "Gloria Florida," and has endeavored to recreate the fragility, the delicacy and the beauty of all sorts of beautiful flowers. The garden is her studio, where with some white organdy, a litter of paint boxes and brushes she works away, her eyes on the living model, whose individuality she endeavor-s to capture. Not only must the slight-est shading be truthfully reproduced, but curve, twisting, soft tendril, and twisting stem as well of great variety are her models: roses, wood-orchids, tulips, jonquills—all the spoils of the gar-den are about her—to be selected as her model dictate. The exhibit will be on view throughout November. Other handicrafts shown in the Cooperative Gallery include work of members of the New York Society of Craftsmen and the Art Alliance of America.

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About 150 pieces have been lent tem-porarily by the artist to the Art Center from November 2 to 10 inclusive. From a collection that is said to be unequalled in the world for its versa-tility, genuineness and priceless value. The media range from gold and silver to agate, onyx, genuine Chelsea porce-lain, mother of pearl and inlaid combina-tions of these and other mate-rials. Besides, the exhibit is interesting as a collection of the prototypes of to-day's vanity case, a comparison arising that, according to one's point of view, either condemns the courtiers of the Eighteenth Century for their opulence or belittles the vogue of to-day for its tawdriness.

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event promises to be the most interest-ing on the program. It is to be a race on the flat for about three-quarters of a mile for horses owned and ridden by women.

Among residents of Fairfield and West-chester counties have entered their horses as the Agricultural Stakes. The fourth race will be for the Master's Cup, which was captured last year by Robert Schu-ette's Rhoeo Graham. The latter race will be for thoroughbreds for three miles across fair hunting country and will be for horses owned and regularly nutured by residents of Fairfield and West-chester counties.

The Polo Pony Race will be followed by the Blind Brook, which is an open event at three miles. The final event is to be the Members' Race of Pace Trial. This will be a test of pace and horse-manship and is open to all members, women included.

The race committee comprises Messrs. Guy Carleton, Arthur L. Warthen, Jr., Robert Law, Jr., W. V. C. Ruxton, Louis W. Meritt, M. Roy Jackson and John McEl Bowman.

Among those who have engaged John Landry, Jr. and Mrs. Eugene A. Moore, Roger Babin, Archer H. Brown, James Thompson, William Billington, William Clark, Thomas Finley and Thomas Bradwell, Brig-Gen. Charles L. De Rosville, Messrs. James G. Marshall, Frank A. Bessel, Jr., Hugh J. Chisholm, H. J. Fisher, William Durrach, Frederic W. Lincoln, E. L. Crawford, W. T. Car-lington, A. K. Michler, Louis Haight, J. Rich Steen, John K. Berry, Edgar Lock-wood, P. K. Ruppel, E. Allan Wood, H. S. Rothschild, Richard Suro, P. W. Ter Meulen, I. P. Vandell, Randall Pen-ton, W. D. Miller, Franklin Edson, Edward Morris, George H. Storm and

the showing.

To Have Race Meeting At Nutbourne Farm

The annual autumn race meet of the Fairfield and Westchester County Hounds, of which Messrs. John McEl Bowman and M. Roy Jackson are joint masters, is to be held next Saturday afternoon at Mr. James McClenahan's Nutbourne Farm, King street and Har-ison avenue, Port Chester. The third

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